



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

13.14 SEASON

Nimmons 'N' 90

Celebrating the 90th birthday of Phil Nimmons

Thursday, November 14, 2013
7:30 p.m. Walter Hall
Edward Johnston Building

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



NIMMONS 'N' 90

A concert celebrating the 90th birthday of Phil Nimmons

Ted O'Reilly, Master of Ceremonies

Piano Toccata (1949)

Piano Sonata (1949), 2nd and 3rd movements

"Written for my late wife, Noreen.....at the time, we were attending the Royal Conservatory of Music (Toronto).....Noreen was studying piano with Alberto Guerrero and I was studying composition with Dr. Arnold Walter" - Phil Nimmons

Cecilia Lee, piano

3 Songs

A Little Black Man (Text: Alexander Blok) (1948)

Parting (Text: Alexander Pushkin) (1948)

Summer Rain (Text: Apollon Maikov) (1948)

Nathalie Paulin, soprano; Steven Philcox, piano

PS42JS (1985)

"In 1984 I received a commission to compose a piece for Jim and Joe...it was titled DUOLOGUE and I used 8 pitches as source material for the composition...with the remaining 4 pitches I wrote PS42JS as a thank you to Jim and Joe for the commission." - Phil Nimmons

James Campbell, clarinet; Joseph Macerollo, accordion

Time Revisited (2010)

James Campbell, clarinet; David Braid, piano

INTERMISSION

Conversations (Aural Communication) (2005)

UTJO, Gordon Foote, Director

Spontaneous Improvisations (Now - Nov 14, 2013)

Nimmons 'N' Braid - Phil Nimmons, clarinet; David Braid, piano

PHIL NIMMONS

“The Dean of Canadian Jazz”



Phil Nimmons is a legend in his own time and unique in Canada as a performer, composer, educator, clinician and artistic director of music programs. He is a multimedia Canadian composer of over 400 original contemporary classical and jazz compositions written for stage, television, radio, theatre and film, in addition to hundreds of jazz orchestrations. He graduated in Pre-Med from UBC in 1944 but began to focus on music. He earned a scholarship to study at the Juilliard School of Music in New York and later studied composition at the Royal Conservatory of Music (Toronto). Phil is a founding member of the Canadian League of Composers. He also founded the Advanced School of Contemporary Music with Oscar Peterson and Ray Brown. He was the first Artistic Director of many summer Jazz programs across Canada, including the Banff School of Fine Arts. He influenced the inauguration of the Jazz Studies Program at the University of Toronto of which he is Director Emeritus and has taught at the Faculty of Music for over 30 years. His bands, Nimmons 'N' Nine, Nimmons 'N' Nine Plus Six and The Phil Nimmons Quartet have recorded and performed on radio and television, as well as touring extensively both nationally and internationally. Currently, Phil performs in the clarinet/piano duo Nimmons 'N' Braid

(Phil is in his 90's and David is in his 30's) and they have performed at Jazz Festivals throughout Canada. Phil has a combined 12 recordings to date.

Phil has always been recognized by peers and students for his tremendous contribution to Jazz in Canada. He was the first recipient of the Toronto Arts Award for Creative Excellence in Music, the first Juno Award recipient in the Jazz category for his composition and recording of the *Atlantic Suite*, and a recipient for many consecutive years of The Jazz Report Award for Clarinetist of the Year.

Canada officially acknowledged Phil's work and talent by investing him as an Officer of The Order of Canada. He is also an Officer of The Order of Ontario.

"Phil Nimmons is cited for his significant contribution to the cultural life of Canada...and for being largely responsible for bringing jazz into the mainstream of music in Canada through radio performances, concerts, workshops and classrooms".

"Phil Nimmons is a superior composer, educator and clarinetist who has contributed to the success of established musicians and influenced the careers of generations of younger musician. He remains a tireless advocate of Canadian Jazz as a significant art form".

The many other awards include the Jazz Educator's Hall of Fame by the International Association of Jazz Educators (2001), Governor General's Performing Arts Awards for Lifetime Achievement (2002), Toronto Musicians' Association Lifetime Achievement Award (2008). Honorary Degree of Doctor of Music, *honoris causa*, from McGill University (2011), and Diploma of Fellow, *honoris causa*, from The Royal Conservatory (2012).

Program Notes

TIME REVISITED

In 1984-85 I wrote some clarinet and accordion pieces for James Campbell and Joe Macerollo and then in 1987, for James, a sonata for clarinet and piano. At that time, I told Jim that I'm going to write a piece you can't play. We joked about it over the years and every time that we would get together, Jim would say, "how's the piece going?" In mid 2009 Jim phoned me and said, "I have this engagement in the fall of 2010 at Walter Hall.....how about writing that piece". So finally, the piece has become a reality and I'm chagrined to say that Jim is having no trouble playing it. So I still have to write that other unplayable piece for him.

TIME REVISITED was composed as a memorial for my late wife, Noreen, and our marriage of 52 years. Noreen used to say that we were a trio rather than a couple, since every time we travelled or went on holidays, my instrument, the clarinet, came with us. With this in mind, I thought of the piano as Noreen, the composition as myself and James as the ubiquitous ever-present clarinet.....thus the inevitable trio. There is an interesting coincidence in connection with this evening's performance. In 1949 I wrote a piano sonata for Noreen Spencer and she premiered the composition that same year. And now, coincidentally, a composition premieres 60 years later that Noreen Nimmons made possible and is very much a part of.

For me, composing is like playing an improvised solo on my clarinet. I don't have an overall plan but I do try to find a seed/motif that I can develop throughout. TIME REVISITED is an exception since the memorial to Noreen and our time together presents some degree of structure and form. It opens dramatically as one adjusts to the reality of losing a loved one. Some seed/motifs were based on our marriage date, July 5, 1950 and the 52 years we shared.

July being the seventh month and with the day being the fifth gave me the intervals of a 7th and a 5th and our marriage of 52 years gave the intervals of a 5th and a 2nd. These two interval relationships were used to develop melodic content and associated moods. Also, I had written pieces for each member of our family: LIESE for Noreen (her middle name), HOLLY for Holly (our eldest), CAREY DANCE for Carey (our next in line) and NIGHT, NIGHT SMILEY for Spence (our son). There are melodic quotes of each throughout with more emphasis on LIESE. With development of the aforementioned TIME REVISITED moves through a variety of moods and emotions as the 'ups and downs' of our family life are aurally interpreted. Because of my jazz background there are overtones of this style throughout along with a section for improvisation which James can make use of if he so desires. The closing theme in $\frac{3}{4}$ has been with me since Noreen's death in 2002. It starts quietly and builds to a brief dramatic and dignified climax which relates to the opening dynamically but differs in character with a quality of refined consummation. Finally, TIME REVISITED slows and fades into memory and quiet acceptance.

CONVERSATIONS

(Aural Communication)

In November 2005 I received a phone call from Paul Read, Canadian Representative to IAJE (International Association for Jazz Education), informing me that SOCAN along with IAJE CANADA was creating the SOCAN/IAJE Phil Nimmons Established Composer Award. Each year, a new Canadian jazz composer will be chosen to receive this award for the creation of a new work for jazz ensemble to be premiered at the IAJE Annual Conference. SOCAN and IAJE Canada wanted me to be the

first recipient and I accepted the inaugural SOCAN/IAJE Phil Nimmons Established Composer Award. My composition was to be written for the Dave McMurdo Jazz Orchestra and DMJO would premiere the new work in early January 2006 at the IAJE Annual Conference in New York. Due to rehearsal schedules and the pressure of deadlines to be met, my composition was created in three weeks with all sketches, the master score and all parts extracted from the master score being hand written.

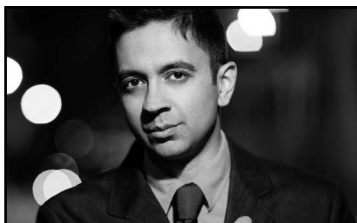
In many of my compositional efforts I'm inclined to write them as if I was playing an improvised solo on my horn. I have no overall plan but do try to find a seed/motif that will serve me well throughout the creative process. Once I start to develop the motif the entire piece grows out of itself.....kind of like the past nourishing the present which, in turn, inspires the future. However, there are calculated risks involved. One might be that you hope your composition, which is being inspired and influenced by this hypothetical improvised solo, will not be too short or too long and that the right length will produce a musical gem. I have had a long association with the DMJO and know the band members as fine musicians and good friends. There are many wonderful soloists in the band and I knew it was going to be a challenge to have them all represented in the work.

As I worked on the introductory material and reflected on the many soloists, the idea of conversations surfaced quite unexpectedly in the process. I'm always in awe when this happens because it is not planned.....it's a surprise and its mystery

could be part of the inspired essence of creativity. Over many years of composing this has happened more times than I can remember and I'm most grateful that it has sought out myself and my muse. This thought then became the fundamental idea which would govern the direction and development of the work. Each soloist has their own character, quality or style of improvising and, as a result, there is great potential for much variety in moods and expression. The soloists were used both as features and as interacting commentators.....dialoguing with one another, with various sections of the band and with the entire band.....sometimes resulting in conversational bedlam. As composer, I was the puppeteer pulling all the strings or should I say blowing all the notes. Of course and in the final analysis, none of this is possible without the listener as part of the equation.....thus the subtitle "Aural Communication". Indeed, this is an art form that exists because we have ears and sounds. WHAT A BLESSING!

There's also juxtaposition in styles with the old and the new. The heritage of the Blues, with a few contemporary twists and alterations, is importantly and respectfully pervasive throughout. Contrasting contemporary "Now" ideas, with some "free blowing", provide balance to the past and, through the present, inspiration for the future. And ultimately with reactive murmurings from all, CONVERSATIONS (Aural Communication) fades into quiet and tentative consummation.

- Notes by Phil Nimmons



Vijay Iyer In Concert

WILMA & CLIFFORD SMITH VISITOR IN MUSIC

Thursday, November 21, 2013

7:30 pm. Walter Hall. Free admission

Biographies

TED O'REILLY is an award-winning broadcaster/producer/writer based in Toronto. He is a 1963 graduate of the Radio & Television Arts program at Ryerson Institute of Technology (now Ryerson University).

From 1965 to 2002, O'Reilly produced and presented a six-day-a-week show *The Jazz Scene* at CJRT-FM. He is a three-time winner of the Canadian Music Council's national award for Best Jazz Broadcast. In 2003 he received the National Jazz Awards' Lifetime Achievement Award, and was made an Honourary Life Member of the Toronto Musicians' Association.

Since early 2003 he has been working with Toronto Jazz Live!, an initiative of Tourism Toronto. (www.tedoreilly.com)

HYE WON CECILIA LEE is an inquisitive collaborative artist on all three major keyboard forms: piano, harpsichord and organ.

Lee studied with Lynda Metelsky and Lydia Wong at U of T, and Jack Winerock and Robert Koenig at the University of Kansas. The University of Nebraska–Lincoln generously funded Lee through the Hixon–Lied Scholarship and Creative Grant for her DMA degree with Paul Barnes and Nicole Narboni.

Lee attended the Institute and Festival for Contemporary Performance at Mannes College, Juilliard–Leipzig Summer Academy, Casalmaggiore International Music Festival, Pablo Casals Music Festival and World Piano Pedagogy Conference and three consecutive collaborative pianist internships at the Banff Centre of Arts.

JAMES CAMPBELL has followed his muse to five television specials, more than 40 recordings, over 30 works commissioned, a Juno Award for *Stolen Gems* [Marquis Records], a Roy Thomson Hall Award, Canada's Artist of the Year and the Order of Canada. Called by the *Toronto Star* "Canada's pre-eminent clarinetist and wind soloist",

James Campbell has performed in most of the world's major concert halls and with over 50 orchestras including the London Symphony, Orchestre Symphonique de Montréal and the Russian Philharmonic. A Faculty of Music alumnus, Campbell is Artistic Director of Festival of the Sound, and is a Professor at the Jacobs School of Music, Indiana University.

Accordion virtuoso **JOSEPH MACEROLLO** has appeared with major Canadian orchestras and has performed with such artists as Stratus, Pavarotti, Domingo, Carreras and Mancini. He has commissioned over 200 works by Canadian composers ranging in style from traditional to theatrical, for which he has gained respect as a performer of the instrument. As a music educator, he pioneered the formal study of the accordion at the University of Toronto and Queen's University. His textbook, *The Accordion Resource Manual*, is a marvelous achievement of methodology and scholarship and is widely used by composers and researchers. He has won numerous awards and citations, including two world accordion championships, a commemorative silver disc by the Russian Accordion Federation, the Toronto Musicians' Association's Lifetime Achievement Award (2009), and the Order of Canada (2013).

Soprano **NATHALIE PAULIN** joined the Voice Studies faculty at the University of Toronto Faculty of Music in 2009, where she also teaches master class courses in French Mélodie. Nathalie holds degrees from l'Université de Montréal, where she studied with Gaston Germain. She pursued post-graduate studies with Dalton Baldwin and Lorraine Nubar in Nice, France. Alumna of the Canadian Opera Company Ensemble Studio and winner of the Dora Mavor Moore Award for Outstanding Opera Performance, she has collaborated with some of the world's

leading conductors on both the concert platform and in opera.

Pianist **STEVEN PHILCOX** has quickly established himself as one of Canada's finest collaborators and has performed with many renowned singers including Richard Margison, Isabel Bayrakdarian, Shannon Mercer, and Measha Brueggergosman. His performances consistently receive high praise and critical acclaim and his recital appearances have taken him to many of North America's greatest concert halls including Carnegie Hall and Alice Tully Hall at Lincoln Center. He is often heard on the recital stages of Toronto and continues to garner the reputation as one of this city's most expressive and colorful interpreters. Mr. Philcox has served as vocal coach, répétiteur, and assistant conductor with the Canadian Opera Company, and is currently an Assistant Professor and Head of Collaborative Piano at the University of Toronto.

Hailed in the Canadian press as "A jazz genius to call our own" (*Maclean's*), two-time Juno award winning **DAVID BRAID** is among a new generation of Canadian artists making his mark on international stages. Braid has performed across Western Europe, Scandinavia, Asia, Australia, Brazil, the United States and Canada.

Combining harmonic intricacies fundamental to European classical music and the spontaneity of American jazz, Braid's original music engages audiences with melodic lyricism and rhythmic pulses that do not conform neatly to any one musical genre.

Recently awarded Jazz Pianist of the Year in Canada, Braid is also a recipient of SOCAN Composer of the Year, recognizing his output of over eighty works including compositions for solo piano, jazz ensembles, chamber ensembles, and symphony orchestras. He has released nine recordings, garnering six Juno nominations and two Juno awards; he is also a multi-National Jazz Award Winner and a recipient of the Canada Council for the Arts' "JazzID Award."

Braid graduated from the University of Toronto and was nominated for the Canadian Governor General's Academic Medal.

In addition to performing and composing, Braid is on faculty at the University of Toronto.

GORDON FOOTE is Professor of Jazz at the University of Toronto's Faculty of Music, where he is director of the University of Toronto Jazz Orchestra (UTJO). Previous to that, Gordon spent twenty-six years as an Associate Professor in the Jazz Studies Program at the Schulich School of Music of McGill University, in Montreal, Quebec. As a saxophonist and clinician for Conn-Selmer, Gordon has performed in Canada, Europe and the United States. He has also served as the Quebec representative to the IAJE, the Director of Education for IAJE Canada and as President of Jazz Canada. His studies at the University of Minnesota and the University of North Texas combined with 38 years of performing and teaching experience, leave him as probably the most respected and requested adjudicator, conductor, clinician and jazz educator/performer in Canada.

UNIVERSITY OF TORONTO JAZZ ORCHESTRA (UTJO)

Saxophones

Hojin Jang
Anthony Argatoff
Patrick Smith
Connor Newton
Francis Smith

Trumpets

Sean Solakis
Parker Weiss
Josh Stuckey
Brad Eaton
Morgan Gardner

Trombones

Zachary Smith
Jared Kirsh
Modebo Keita
Ryan Broughton

Rhythm Section

Josh Smiley, *piano*
Tim Lemke, *guitar*
Connor Walsh, *bass*
Andrew Miller,
drums

Thank you for your support!

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